# CONDENSED ANALYSIS
## Second Part

### THE PSALMISTS

PRELIMINARIES -

In the first part of this Condensed Analysis, we have summarized the characteristics of Psalmody in general. In this second part, we wish to study the distinctive characteristics of the melodies of the different Psalmists. Different styles will become evident. And this study will lead us to discoveries which are important for many different reasons.

But before beginning this study, it will be useful to stress one of the essential characteristics of ancient music.

We have mentioned breviously the "melos" of ancient Greece : they were a sort of marriage between music and words. Does this mean that the composer of a melody for a text, in this case for a Psalm (the composer would be a Levite), immersed himself in the words of the poem, in order to put them to music properly ?

I was led to believe this, in part. But the great number of "personalized" works, as well as the comments made by the ancient Greeks about these works, and finally this study of the 150 Psalms, indicate that this was not at all the case.

A - THE SONGWRITER-POETS

In ancient times, the art of the poet and that of the composer were one and the same : it was a double art : the art of the Songwriter-Poet. Many comments made by ancient Greeks teach us this : "The Greek poets, before and during the classical period, composed the music as well as the texts of their "dithyrambs".

(24) "Sophocles (5th cent. B.C.) introduced the Phrygian mode in the





(25) in the melodies of tradgedy"... "Euripides was criticized for having music specially composed for his dramas. Some lyric poets were "choir directors".

These comments were known, but not the music. And, as everyone is aware, one is not inclined to value what one does not know ! And this in spite of the frequent allusions to the beauty and charm of this music in the writings of the different nations of the time.

It is written in the Bible (1 King 5:12), 4:32 (most English versions) that Solomon composed one thousand and five "poems" : but the Hebrew word is "shiro" (from "shir" : song). So these were song-poems and not simply poems. Some translators, being perplexed, decided for the lesser interpretation, however, Solomon was a songwriter-poet.

This psalmody which is now reborn in its entirety, unveils the real music of the ancients, whose value is so often attested, in spite of the simplicity of the "melos" of this period, and which was praised by all.

x-x-x-x-x

B - THE USE OF DIFFERENT CHARACTERISTIC MELODIC FORMULAE

We will begin with the simplest part : the use which all composers made of melismas assigned to the different musical signs which have been decoded.

1. I was very pleased when I finally understood the melodic meaning of the sign ≤ : for, at the same time, I was able to discover a melodic formula which was often used in a given context : Linked with the written text, this formula brought out a very strong emotion and expression (one must not separate a melody from its text).

Let us note in passing that it was a subtle and difficult art for the composer to "handle" the melismas : it is comparable to the poet's use of versification. It was necessary to create the melodic line

C.A. 2,b (2)

melodic line within the limits imposed by the small number of upper signs (there are only 7 in psalmody). The imagination is, so to speak, held captive, it is not at all free.

However, this formula is used with good results in nine Psalms of David : Ps 9. v.21 ; Ps 25, v.7 : Ps 32, v.4 ; Ps 36, v.5 ; Ps 40, v.17 Ps 68, v.18 ; Ps 70, v.5 ; Ps 131, v.2 ; Ps 133, v.2. It is found in only one anonymous Psalm : Ps 115, v.1. A formula which is similar but much less expressive is used in two Psalms of the Sons of Korah ; Ps 45, v. 15 ; Ps 88, v.9. The results of this investigation are disturbing, to say the least - but let us continue !

2 - Another distinctive characteristic of certain composers is the descent to the lower sixth degree (one degree below the first degree of the psalmodic scale, that is, D ).

This type of phrase is used by many Psalmists. Two Psalms of David achieve a rare degree of expression in this way --

: Ps 13, v.3 ; : Ps 22, v.25. A third Davidic Psalm uses this lower sixth degree to begin an expressive phrase : Ps 59, v.6.

The next formula is more frequent, being used by David and other Psalmists : Ps 20, v.8 ; Ps 131, v.1 ; Ps 143, v.11 (all of these are of David) ; Ps 49, v.14 : Sons of Korah ; Ps 50, v.6 : Asaph ; Ps 10, v.2 and Ps 66, v.7 , both anonymous. Here again, David proves to be superior.

- The same effect, but with a different formula: , ever expressive : Ps 31, v.11 of David ; Ps 126, v.2, anonymous. Finally, a similar formula : Ps 41, v.6b of David.

One must read these Psalms to feel the inspiration which governs certain uses, with regard to the words ; here also, David is the most skillful.

3 - The formula belongs, we could say, to all



C.A. 2,b (3)

the Psalmists : Ps 28, Ps 56, Ps 68, Ps 122, Ps 123, Ps 138, Ps 141 and Ps 144, all of David ; Ps 50, Ps 83, of Asaph (Ps 83 has an unusual tone ) ; Ps 127, of Solomón : Ps 89, of Ethan ; Ps 104, Ps 106, Ps 137, anonymous.

4 - Ps 96, v.4 presents a formula with a "proud air" ; and Ps 93, v.1 does the same (both are anonymous). Interestingly, Ps 93, of Moses, does not show any of these stylistic peculiarities.

5 - We will end this section with a study of the use of the melisma found betweentwo words ; we must admit that this is an unusual place for it. This type of melisma represents the addition of two notes at the very end of the syllable, noted thus : Ps 1, v.3.

David once again distinguishes himself by a frequent and appropriate use of this melisma : Ps 1, v. 3 ; Ps 6, v.3 ; Ps 28, v.3 ; Ps 30, v.10 and v.12 ; Ps 31, v.10 , v. 19 end v. 21 ; Ps 37, v.7 ; Ps 53, v. 5; Ps 55, v.20 . Two Psalms of the Sons of Korah : Ps 42, v.3 ; Ps 45, v.8 ; and two anonymous Psalms : Ps 2, v.7 ; Ps 10, v.18.

Barring error on my part, these formulae are never used elsewhere in the 150 Psalms.

Conclusion : The Psalms of David frequently use these characteristic formulae to enhance their expression ; the other Psalms hardly use them at all ! And this brings us to take a closer look at the Psalms attributed to David.

x-x-x-x-x

C.A. 2,c

C - THE PERSONALITY OF DAVID

The sinewy melodies characteristic of David's style somewhat reveal certain aspects of his personality.

In looking at an entire passage instead of isolated verses, one can see how well these formulae express deeply felt emotion.

David is a many-faceted personality with an extreme sensitivity and an intense faith. Here are some of the aspects of this personality

- A Unique intimacy with the Creator.

This is revealed in numerous verses and passages : verses 7, 8 and 9 of Ps 27 ; verses 2 and 3 of Ps 31 ; and verses 7 and 8 of the same Psalm. This tone of confidence in the Lord is evident in the entire 31st Psalm, in Psalm 30, verse 6, and in many others ;

- A controlled expressiveness and a tender heart are also characteristic of David (Ps 27, v.7). In Psalm 86, verse 6, the recognition of divine omnipotence which emerges from his suffering is deeply touching, and testifies to the anguish of his heart in prayer. This heart, whose "modesty" is revealed in verse 11, and in Ps 51 ;

- The sincerity of his repentance is expressed in Ps 51, with the reserved expression which characterizes David ; it is a simple style : also in Ps 19 (verses 13 - 15) ; and in the entire Ps 131 ;

- The suffering of David is expressed in a very noble manner. Ps 13 is an example of this, in verse 3 (with the deep descent into David's own heart ) ; end also verse 11 of Ps 31 ;

- A humble suffering in Ps 131 ; in spite of the almost uncontrolled brilliance of v. 2 !

- Humility again in Ps 39, verses 2 and 13 ;

- David is also characterized by contained emotion (e.g. Ps 103, verses 1 - 4). How touching it is ! As we have said, David is a many-faceted personality !



C.A. 2.c (2)

- Grace and subtlety appear in many verses of his Psalms. Ps 19 is an "exquisite embroidery" ! And Ps 133, v.2b is extremely refined !

- A feeling of brotherhood is expressed particularly in Ps 23, verse 4 ; in the entire Ps 133, and in many other Psalms of David ;

- The loving care of the Creator shines out in verse 8 of Ps 34 (in spite of the flowering melismas) ; in Ps 32, v.8, it penetrates the heart, like the words of a prophet. In Ps 65, verse 2, it provokes an outpouring of sincere thankfulness.

- And how sincerely David expresses himself ! How he lays his spirit bare in the pilgrim's vision of the delightful Ps 122 ;

But there is another David :

- The valiant warrior : Ps 27, vv. 1-3 is an example.

- The great artist comes out in Ps 29 with unequaled brilliance in the subtle details (v. 7 : a sinewy phrase which captures vividly the "tongues" of flame !).

- David knows how to be grandiose ; this is shown in Ps 29, as well as Ps 24, in the second part (v.7 to the end);

- David is a born narrator : the series of "argumentative Psalms" proves this (1). There is such life in them,communicated through the melodies : Ps 52, Ps 54, Ps 56, Ps 57, Ps 59,Ps 60. What a vigorous expressiveness there is in the biting criticism and the predictions of doom which he formulates for those who love evil (Ps 52).

- How subtly, on the other hand, his disappointment with man is expressed (Ps 62 - the melody brings out so intensely his disappointment, in spite of its distinctive discretion).

- David's lyricism can be elated (Ps 68, v.15) or discreet, subtle as the smell of incense (Ps 138, the long v.2 ; Ps 108, v.3).

- The musicianship of David is entirely present in Ps 23 !

---

(1) He alone "introduces" his poems in this way, with a sort of narrative outside the text.

All these characteristics - and these are only some of them - make up the style, the personality of David. He is God's singer "par excellence". He really is the musical genius he was said to be for thousands of years. And here is his music, so simple in its infinite expressiveness !

His work claims our deepest admiration.

D - THE PSALMS OF DAVID RESEMBLE EACH OTHER

Some may ask, "But are all these Psalms, so expressive and melodious, really David's and his alone ? Could they not be the work of other psalmists and have been attributed to David later ?

Look however at the opening words of his Psalms, which are so unique ; look at his manner of writing : (most of David's Psalms use the same melodic formulae (1) ; look also at the singular ease with which he writes, putting several melismas on a single word, and thus forming highly expressive melodic phrases (2).

In addition to all this, there is the "family resemblance" which is found upon reading and rereading David's Psalms.

There is also the style of writing which characterizes his personality. Along with his musical style, it confirms the authorship of all these works by one person, and only one.

And that is not all : there are similarities which appear clearly between certain Psalms attributed to David. And there are many of them : texts and melodies alike as well as hemistiches in different Psalms attributed to David show similarities ; sometimes entire verses or passages are identical in two Psalms ! These are borrowings from earlier works, to fit new situations. This fact is important - here are some of these passages :

---

(1) C.A. 2, b.

(2) We are speaking of Ps 65,v.2 ; and of Ps 34, v.8.





- Ps 3, v.8 and Ps 7, v.7 ; Ps 6, v. 2b and Ps 38, v. 2b ; Ps 8, v.5 and Ps 144, v. 3 ; Ps 13, v.6b and Ps 142, v. 8b ; Ps 18, v. 28a, 29a and Ps 22, v. 10a ; Ps 18, v.20b and Ps 22, v. 9b ; Ps 27, v. 14b and Ps 31, v. 25a ; Ps 35, v. 4 and Ps 70, v. 3 ; Ps 35, v. 27b and Ps 70, v. 5b (and also Ps 40, v. 17b ; Ps 6, v.8a and Ps 31, v. 10b (slight difference) ).

- Ps 14 and Ps 53 are the same poem put to the same music (excepting the title and a few notes).

- Ps 40, from v. 14b to the end corresponds to Ps 70, from v. 2b to the end (with very few differences). Ps 57, verses 6 and 12 and Ps 108, v. 6 have the same "refrain". Ps 60, from v. 7 to the end corresponds to Ps 108, from v. 7 to the end (with insignificant differences).

And I have probably forgotten some !

Besides this, a common inspiration is noticeable between Ps 25 and Ps 51 ; Ps 18 and Ps 144 ; Ps 145 and Ps 103. Ps 39 has some of the inflexions of Ps 51 ; Ps 26 as well (especially v.3) (v. 5 in Ps 51).

It is important, in considering these remarks, to remember that none of the verses of the davidic Psalms show any correlations with a Psalm attributed to another author (1).

Make no mistake ! Psalmody limits itself to a reduced ambit but just as a characteristic musical theme from a master musician (even a short one) attracts the ear and immediately whispers the name of its creator, so a verse or even a hemistiche, with comparable music and words, is the work of a single songwriter-poet ; of a single personality.

E - THE PSALMS OF THE SONS OF KORAH

There are eleven Psalms attributed to the "Sons of Korah". Some of them have particularly expressive melodies, such as Ps 42 and Ps 84, which are certainly the most "musical" of them all.

---

(1) Certain anonymous Psalms, on the other hand, contain verses similar to those in Psalms attributed to David (cf. C.A. 2h. i).

The "refrain" of Ps 42 (vv. 6 and 12) is penetrating, like an elegy. (1)

The fact that these eleven Psalms are attributed to the "Sons of Korah" shows that they cannot come from a single artist. In fact when one examines the melodies of these poems, two personalities come to light :

1. Ps 42, Ps 84, and Ps 85 (where a certain lyricism reminds one of Ps 84). Heman the Ezrahite (Son of Korah), author of Ps 88, could be this first personality (his musical style is quite close to that of Ps 42, and his vocabulary as well : compare Ps 42, v. 8b and Ps 88, v. 8b).

2. Ps 45 (very spiritual and subtle), Ps 46 (vibrant), Ps 47 distinguished, gracious) (cf. CA, 2h) ; Ps 48 as well (of again CA, 2h), and Ps 49 (in the style of a letter).

   Ps 44 leaves us undecided. But this classification is only an hypothesis !

   In any case, Ps 84 dominates over the others, with its unique melodic beauty. The rôle of the music seems to overshadow that of the words here. This does not happen even in the most beautiful of David's Psalms.

x-x-x-x-x-x-x-x-x-x

## F - THE PSALMS OF ASAPH

The Psalmist Asaph (2) seems to be first of all a "born orator". He harangues the faithful ones : Ps 78. He is vehement (melodically as well as verbally) : Ps 50, Ps 82, Ps 83. He can be lyrical : Ps 75, v.2 ; Ps 76, v.5 (3). In this Ps 76, the melody is often "vibrant" (v. 6, v.12).

One can feel, in some of his Psalms, the influence of David (not only in the poetic text, but also in the melody which follows

(1) This refrain is also found, unchanged, at the end of Ps 43 (anonymous ; cf C.A. 2, h).
(2) He was probably the first chief singer chosen by David (1 chr 25
(3) This verse, though not similar to Ps 57, v. 9b (or Ps 108, v.3 ), of David, shares the rare lyricism of these verses.





it closely). But there is no clear correlation, like the one which unites the Psalms of David. The melodies, less "finished", are also less profound in their expression (Ps 73, v.1, for ex.).

Psalm 77, however, is moving in its simplicity.

Psalm 79 and 80 have pathetic melodic accents (Ps 74 also, v.10). Ps 76, v. 12 has a flighty three melismas for a single word !

Interestingly, Asaph often brings God himself into his texts : Ps 50 (end of v.7) ; Ps 75 (vv 3 - 5) ; Ps 81 (vv 7 to the end). And the musical "tone" is equal to the task : it is impressive, sovereign ! David also puts words into the mouth of God, but only rarely (Ps 68, vv 23, 24, and in the victory song : Ps 32, v. 8. a remarkable testimony of divine protection).

Asaph rarely expresses joy in his songs, as in Ps 81.

Asaph is definitely an imposing personality ; a wise and fervent man ! But his nature is very different from David's - and his melodies confirm this.

x-x-x-x

## G - PSALMS OF MOSES, SOLOMON, ETHAN

Only one Psalm is attributed to Moses : Ps 90. We have already mentioned it (C.A. 2, b). His melodic style, which is extremely sober, distinguishes itself from that of the other Psalmists. The expression is by no means inferior ; it is simply different.

One Psalm seems to be attributed to Solomon by mistake, namely Ps 72. The title should read, "For Solomon" - the end of the Psalms suggests the singer David. The melody has the familiar accents of David's work (v.3, for example) ; it also has a flexibility, a variety which are his inherent qualities. Of course, Solomon is an outstanding composer (the Song of Songs proves this) ! In Ps 72, however, we see David's characteristics. Ps 127, of Solomon, is refined, simple and edifying (it reminds one of "Ecclesiastes").

Only one Psalm is attributed to Ethan. Its inspiration is fervent, its melody, rather prayerful.

We have found no clear correlations between certain Psalms of the Sons of Korah : nor between the Psalms of Asaph, nor among these others. The Psalms of David are the only ones which are clearly related.

The remaining Psalms are anonymous - we will consider them in closing.

x-x-x-x-x-x

H - POSSIBLE AUTHORS OF CERTAIN ANONYMOUS PSALMS (1)

Our objective here is not to construct elaborate hypotheses which would be contradictory. Some of our suggestions will certainly be valid, but we must not consider them to be proven facts. We wish to remain objective.

The following Psalms could be attributed to the corresponding authors :

Sons of Korah - Ps 43 : its "refrain" (last verse) is the same as that of Ps 42, v. 6 and v. 12 (and the two Psalms are alike in their inspiration) ;

David - Ps 71, v. 13 is almost identical to Ps 70, v. 3, of David ;

David - Ps 92, v. 2 corresponds to Ps 9, v. 3, of David, apart from one word ; and the same reserved expression sometimes used by David is found in v. 9 ;

Korah - Ps 97, v. 8b = Ps 48, v. 12 b (along with a corresponding expressiveness) ;

Korah - Ps 98, v. 5 is analogous to Ps 47, v. 7 ;

David - Ps 102, v.3 = Ps 27, v. 9 (and in v. 24 we find the characteristic discretion of David) ;

David - Ps 104, v. 32b = Ps 144, v. 5b, of David ;

David - Ps 104 (again), v. 1 = same root as Ps 103, v.20, 22b ; and also v. 35b = Ps 103, v. 1a ;

David - Ps 119, v. 132a = Ps 25, v. 16a of David ; and there are many stylistic similarities between Ps 119 and other davidic Psalms ;

David - Ps 121, v. 2 resembles Ps 124,and could be of David

(1) The thematic Psalms are treated in paragraph C.A. 2, i.



These limited suggestions do not include many anonymous Psalms which evoke David's style (: Ps 67, Ps 91, Ps 92, Ps 126, etc.), but we will stop here, for the sake of the principle.

x-x-x-x

I - THE ANONYMOUS PSALMS WITH MUSICAL THEMES - POSSIBLE AUTHORS OF SOME OF THEM

- The Hallelujah's : Pss 106-111-112-113-135-146-147-148-149-150, all share a unique theme it changes a little at the end of Ps 146 ( )

PS 106, followed by "Hodu Ladonai" (see below) ;

Ps 111 (where verse 3b = the Hallelujah in Ps 112, v. 3b) ;

Ps 112 -

Ps 113, where the entire first verse corresponds to the first verse of the Hallelujah in Ps 135, is an expressive and extremely graceful "Lied" ;

Ps 135,(whose verse 1 corresponds to verse 1 of Ps 113), contains a formula used only by David (cf. C.A. 2,b) ; this would indicate that Pss 135 and 113 are davidic. This Psalm is "vibrant"

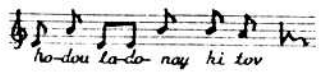
Ps 146 must be davidic : its vers 1 = Ps 103, v. 22b (of David).

Ps 147 : Hallelujah ki-tov, is in certain respects analogous to Ps 65 (of David) ;

Ps 148 : grandiose - it seems that the end of this Psalm, so emotional and intense could only be the work of David.

Ps 149 : following by "Shiru Ladonai" (see below) ;

Ps 150 : the shortest and the simplest of all, in a "minor key", with only six degrees, is a magnificent Psalm, with an intense expression in an extremely compact melody !




- The "Hodu Ladonai ki tov" : Ps 106 (following a "Hallelujah" : Pss 107-118-136 (also Ps 33).

Ps 106 (theme following a "Hallelujah") is mostly narrative.

Ps 107 is also a narrative (a fascinating one, with its alternating A and B (refrains").

Ps 118 is solemn - with magnificent overtones. It seems to be davidic (its v. 6b corresponds to vv. 5b and 12b of David's Ps 56).

C.A. 2 i (2)

Ps 136 is unique with the repetition in each verse of the second part of the theme, "ki le'olam hasdo".

- The "Shiru Ladonai" : Ps 96, (Ps 98, with another formula), and also Ps 33, v.3.
Ps 149 (after the Hallelujah), 1st part of theme only.

Ps 96 is a song of rejoicing, and it is often grandiose ; it has a spirit of universality at the end.

Ps 149, whose theme follows a "Hallelujah", is dynamic, strong, and has a powerful ending.

So we come to the end of the comparative study of the 150 Psalms. We shall see the benefits I find in this study in the Conclusion.

x-x-x-x-x



# CONCLUSION

This Biblical Psalmody, with its original music restored, calls for some general remarks :

1. We have here an excellent means of rediscovering the roots of the monotheistic faith, for those who are interested in it and preoccupied with it. "How should one pray to God ? What sort of love should one have for Him ?" These are questions for today !

2. This music shows that specific musical forms, elaborate musical constructions, and the complex art of "writing music" are not the essence of music. It shows that music can be very simple, and still penetrate the heart just as well, if not better ! It is "Universal music" (according to the definition of Bernard Gavoty) : it has no "local colour",it needs no modes, no learned artificiality.

3. In addition, it really seems that the melodies of the 150 Psalms whichsupport our thesis (1) go back to the golden age of the Hebrew monarchy. The grandeur of the ceremonial Psalms and the brilliance of certain Psalms of thanksgiving and of certain Hallelujahs are representative of a privileged era that Israel has never been able to reproduce ! This is confirmed by the "davidic" Psalms which are very numerous, and whose stylistic unity indicates that they really are the work of David. Besides this, biblical criticism in the last decades has abandoned the hypothesis which dated most of the Psalms to the post-biblical period. We have seen in the different paragraphs of this Condensed Analysis that in each Psalms, the title, the introduction and the poem form a unit.

4. We must emphasize, in this conclusion, the undeniable help afforded to the translation of biblical Hebrew by the decoding of the te'amim. These are ancient signs (as is proven by all the evidence, including the writings of the authors of the most ancient "punctuated" manuscripts (cf. A. ben Asher, the Song of the Vine) (2). For biblical critics and exegetes, from now on, to approach the Psalms

---

(1) That is , all the Psalms, apart from Ps 137 and perhaps two or three others.

(2) Paul Kahle : The Cairo Genizah, pp.82 - 85.

## Conclusion (2)

solely as written texts is to deprive oneself of that which is most essential. Authentic musicians must participate in exegesis ; I have set a precedent by treating the question and giving examples. The whole Bible should be reconsidered in this way, with its own built-in commentary : the te'amim. Many texts could thus have better punctuation and syntax. The word "te'amim", according to Moses ben Asher, who took it from the "Elders of Batyhra" (sages living during the 1st century A.D.) had a all inclusive meaning : "accent-taste" and/tone, timbre, sound/, sense, feeling, meaning/ and/ to sound, to resound, to proclaim, to celebrate" (1).

x-x-x-x-x

But let us come back to the Psalms, and to the things brought to light in them by the rediscovered psalmody.

This music reveals to us the soul itself of the poetic text. This text was originally sung. Through these melodies, which support the verbal text, rises a faith which reaches unattained summits : Ps 19, Ps 23, Ps 24, Ps 29, Ps 119 (2), Ps 148, Ps 150, etc. ; and with great diversity ; moving songs, intimate, exalted and exultant ones, in perfect match with the poems.

Vocal embellishments are not appropriate : they are secondary, and they do not respect the text !

For those who cannot sing these Psalms themselves, listening to them with their original music, properly transmitted, (rather than with a meaningless vocal formula) can sharpen their thinking, give new vigor, and reproduce or even arouse faith in this unique God ; this is the faith which is the subject of the entire Bible, and which is the reason for its protection and diffusion over more than three thousand years.

May this work contribute to a faith like that of the biblical

---

(1) Paul Kahle, op. cit., p.103
(2) At Qumran, it was considered to be the summit of humble prayer, which is definitely the case in this psalmody.



## Conclusion (3)

prophets, and particularly like that of David. Through his psalmody, coming so to speak from a "man of fulness", we understand better than through simple writings, how he could have been the "Anointed One of the Lord", the chosen ancestor of the Messiah.

And music is the "natural" language of man, the language which has no frontiers ! A universal Translation of The Book !

x-x-x-x

## BIBLIOGRAPHICAL REFERENCES

corresponding to the numbers in parenthesis in the margins of the CONDENSED ANALYSIS


(1) Erman-Ranke, Aegypten und aegyptisches Leben im Altertum (Egypt and Egyptian Life in Antiquity), Tübingen, 1923[2].
Wilhem Stauder, Die Musik der Sumerer, Babylonier und Assyrer, "Handbuch der Orientalistik" (The Music of the Sumerians, the Babylonians and the Assyrians, Handbook of Orientalism'), suppl. 4 Leiden, 1970, p. 226. Hans Hickmann, Altägyptische Musik (Ancient Egyptian Music), ibid., pp. 136, 147, 152.

(2) Aristoxenus of Tarentum, Harmonic elements I, p. 19 Meibom. Ch. E. Ruelle translates : "We can establish that the diatonic is the first (prōton) and the oldest (presbyteron) ; this is the type that the human voice naturally finds". (The Harmonic Elements of Aristoxenus, French translation, Paris, 1870, pp. 27-28).

(3) Aristoxenus of Tarentum, quoted by Plutarch, De musica c. 11 (F. Lasserre, Plutarque, De la musique, Olten-Lauzanne, p. 137).

(4) A. Gastoué, art. La musique byzantine (Byzantine Music), in La musique des origines à nos jours (Music from its Beginnings to our Times), Paris, Larousse, 1946, p. 72. The heptachord lyre, which is an imitation of the seven planets, is a common tradition of several ancient civilizations : Egypt, Greece, etc. See bibliography in E. Wellesz, A History of Byzantine Music and Hymnography, Oxford, 1961[2], p. 64. See esp. Nicomachus of Gerasa, Ch. 11, 10-17, transl. E. Ruelle, pp. 13-15.

(5) Ma Hiao-Ts'Iun, La musique chinoise (chinese Music), in La musique des origines à nos jours, pp. 438-446. In China already in 3.000 B.C., the Liù (a series of bamboo pipes) was used to tune other instruments.

(6) A. Daniélou, Traité de Musicologie comparée (Treatise on Comparative Musicology), Paris, Herman, 1959, p. 72 ; F.A. Gevaert, La musique de l'Antiquité (Music of Antiquity), Gand, 1875, vol. I, pp.597-302.

(7) "The third (type), superior (anōtaton) to the other two, is the enharmonic ; for it was the last to appear and it is very difficult to accustom ones ear to it". Harmonic Elements of Aristoxenus, French transl. by Ch. E. Ruelle, Paris, 1870, pp. 27-28.

(8) This use of the enharmonic type, sometimes delicate and sometimes excessive, was the subject of many arguments, cf. E.K. Borthwick, art. in Dictionnaire de la Musique (Dictionary of Music), Paris, 1979 Bordas ; vol. I, p. 434.

(9) The importance of the mesae is described again in the XIVth cent. (byzantine) by Manuel Bryennios in his Harmonica III, 486-487, (publ. by G. H. Jonker, Groningen, 1970), p. 324.

(10) Aristotle, Politics, I - V, Ch. V, quoted by J. Combarieu, Histoire de la musique (History of Music), Paris, Armand Colin, 1930, vol. I p. 160.

(11) A. Machabey, Genèse de la tonalité musicale classique (The origins of Classical Musical Tonality), Paris, 1955, p. 140.

(12) On the mixing of types, see Plutarch, De musica, c. 33. Gevaert, vol. I, p. 273 ff.

(13) Hickmann, in "Handbuch der Orientalistik" (Handbook of Orientalism) suppl. 4, pp. 136, 147, 152.

(14) Gevaert, vol. I, p.3.

(15) Gevaert, ibid., p. 338.

(16) Monteverdi : "Knowing that contrasts have the ability to move our souls, and that this is the goal of good music, as Boethius said (in De Musica) : Music is linked to our nature in such a way that it can improve or worsen our way of living ; I have worked very hard to rediscover this musical expression which had been lost". Quoted by M. Roche, Monteverdi, Paris, 1959, Editions du Seuil, p. 131.

(17) Aristotle, Poetics, c. 6, quoted by Gevaert, vol. I, p. 31.

(18) Aristotle, Problems XIX, 15, transl. by Ruelle, pp. 10-11.

(19) André Perrot, Assur. Paris, Gallimard, 1961, p. 308.

(20) Plato, Laws VII, 812, quoted by Gevaert, vol. I, p. 302, n.4.

(21) I Samuel, XVI, 18.

(22) Gaudence, Introduction Harmonique (Harmonic Introduction), VIII, p. 12 Meibom ; quoted by Gevaert, vol. I, p. 366 ; Ruelle, p.69, n° 2.

(23) See above note (1).

(24) Quoted by Gevaert, vol. I, p. 63 ; he adds that most lyric poets and playwrights were held to be first-rate composers by their contemporaries (ibid., vol. I, p.62).

(25) See the Vie d'Euripide (Life of Euripides), translated by L. Meridier, Euripide. Vol. I, Paris, "Les Belles-Lettres", 1925, p. 1.

(26) Ethan, and Heman, are mentioned in the first Book of the Kings (Ch.5, v.11) for their knowledge. The melodies of their psalms also evoke the time of David and Solomon. For Heman, see Chronicles 6: 17.